



ROLAND BELGRAVE

VINTAGE PHOTOGRAPHY

Pioneers of Photography III  
Early Travel and Exploration

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VAT number GB 105346052

Cover | **15.** Photographer unidentified. Egyptian woman.

Back Cover | **11.** PONTING, Herbert George. Mount Erebus and Iceberg.



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1. FENTON, Roger. The Council of War on the day of the taking of the Mamelon Quarries. £2,500





2. FENTON, Roger. Croat soldiers, Crimea. £3,500





4 - 5. VISHNEVSKI, Stepan, studio (attributed to), Kalmyk Clergy, Astrakhan. £750







6 - 8. SOMMER, Giorgio. Album of trades. £1,850

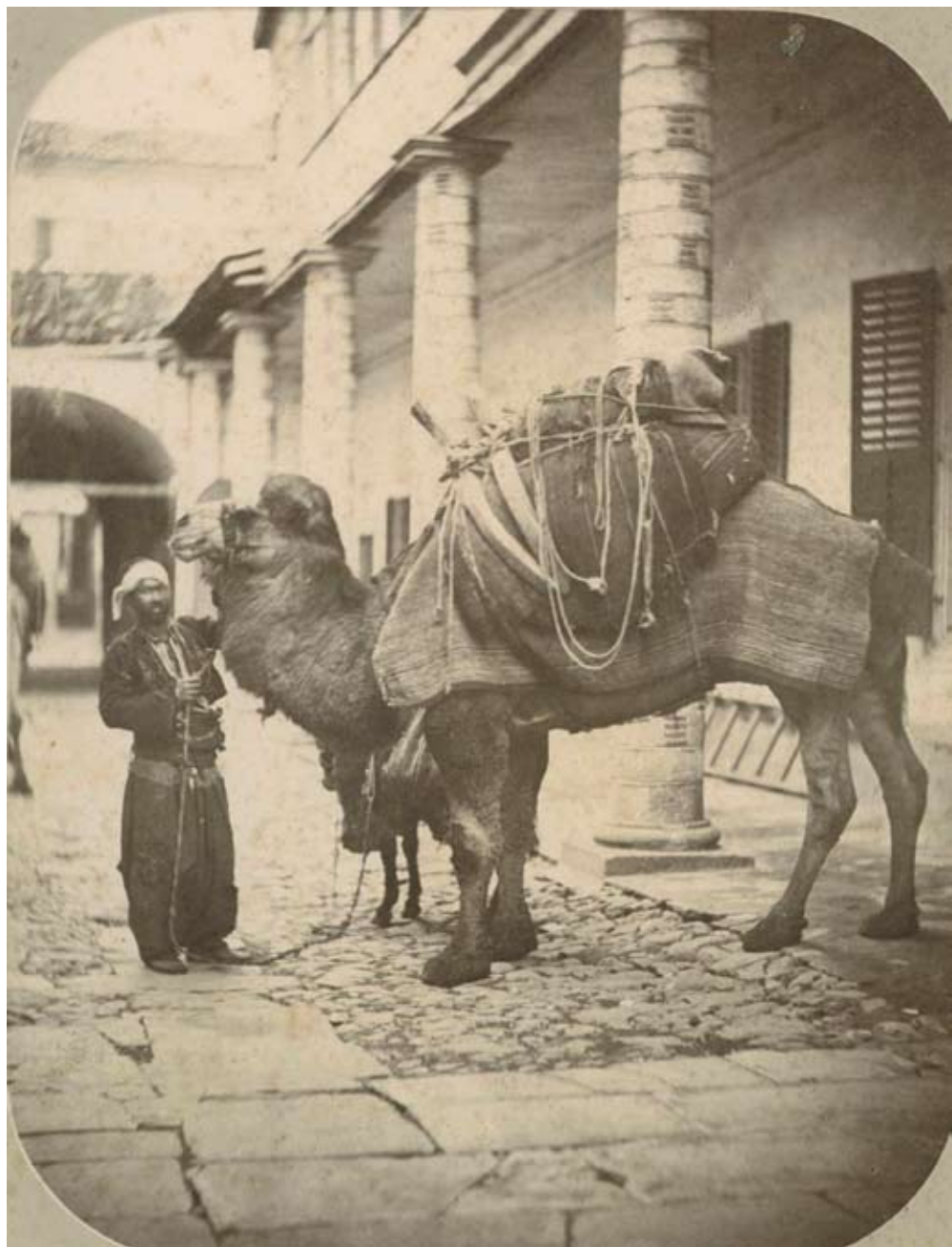






9. CANEVA, Giacomo. Porto di Ripetta, Rome, Italy. £5,250





10. RUBELLIN, Maison. Camel trader, Symrna. £950



11. PONTING, Herbert George. Mount Erebus and Iceberg. £6,500



12. PONTING, Herbert George. Midnight in Antarctic Summer. £12,500



13. GOODWIN, Henry B. Female portrait. £2,750



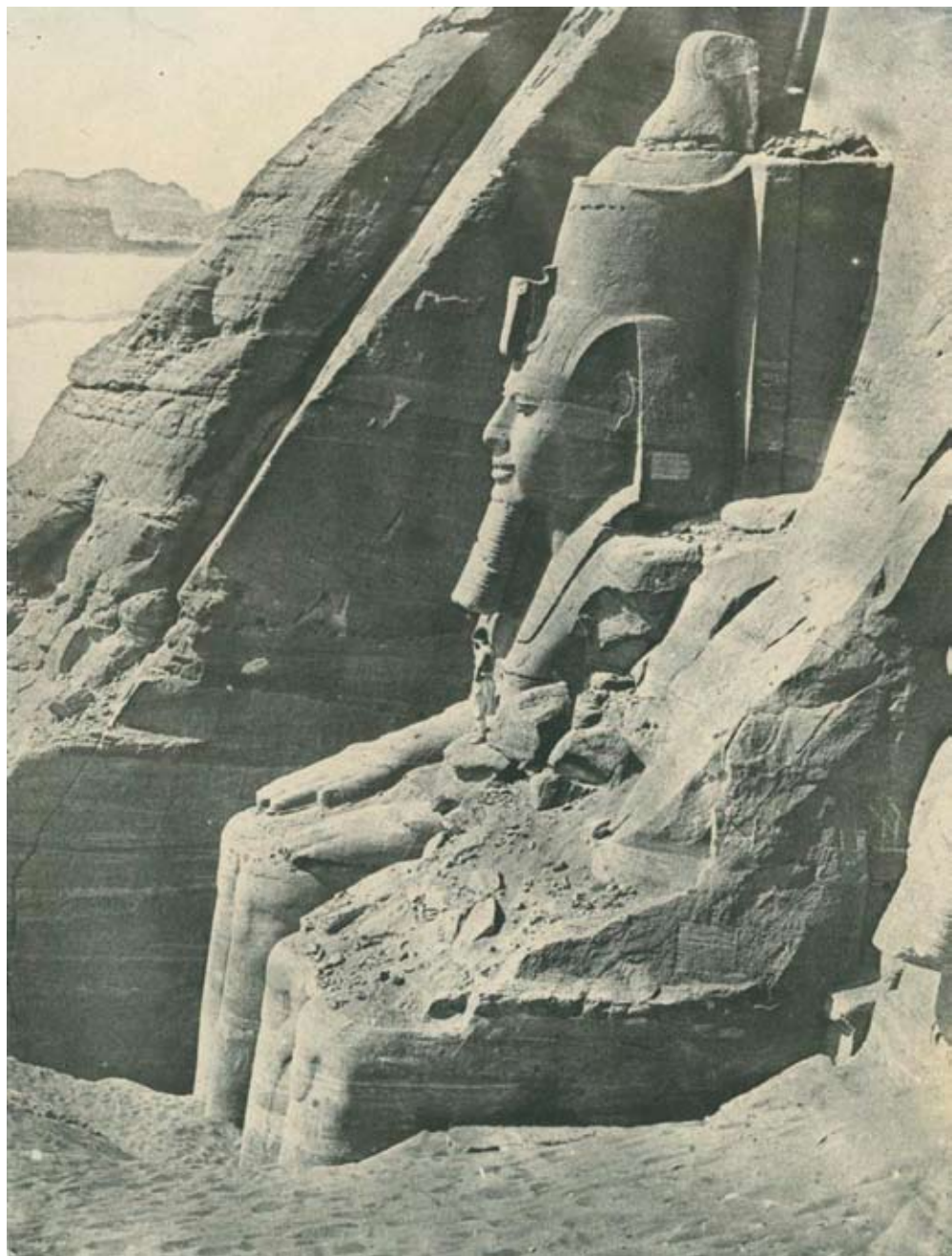


14. LEHNERT, Rudolph and LANDROCK, Ernst Heinrich. Portrait of a woman. £1,250





15. Photographer unidentified. Egyptian woman.. £650

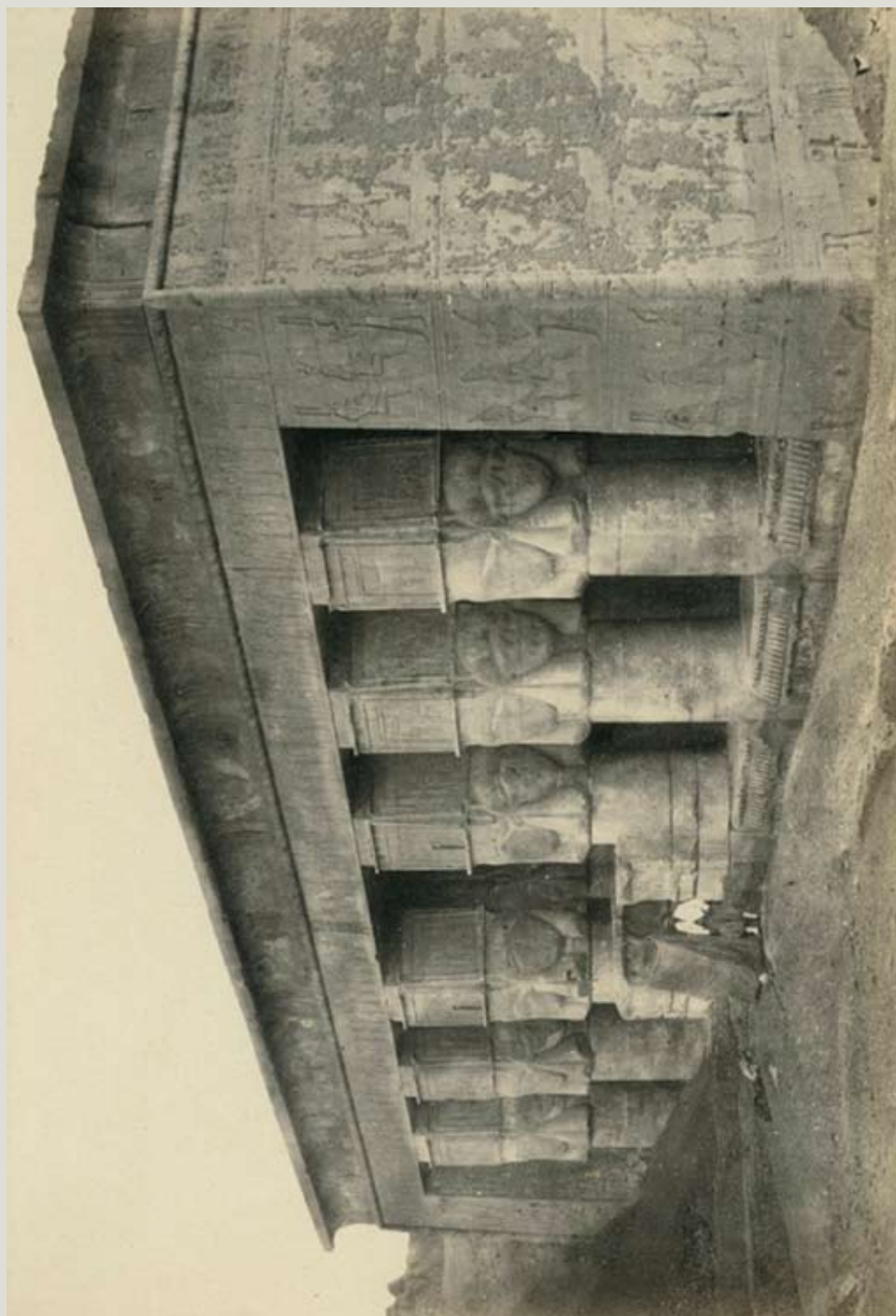


16. DU CAMP, Maxime. Colossi, Temple of Abu Simbel, Egypt. £2,500

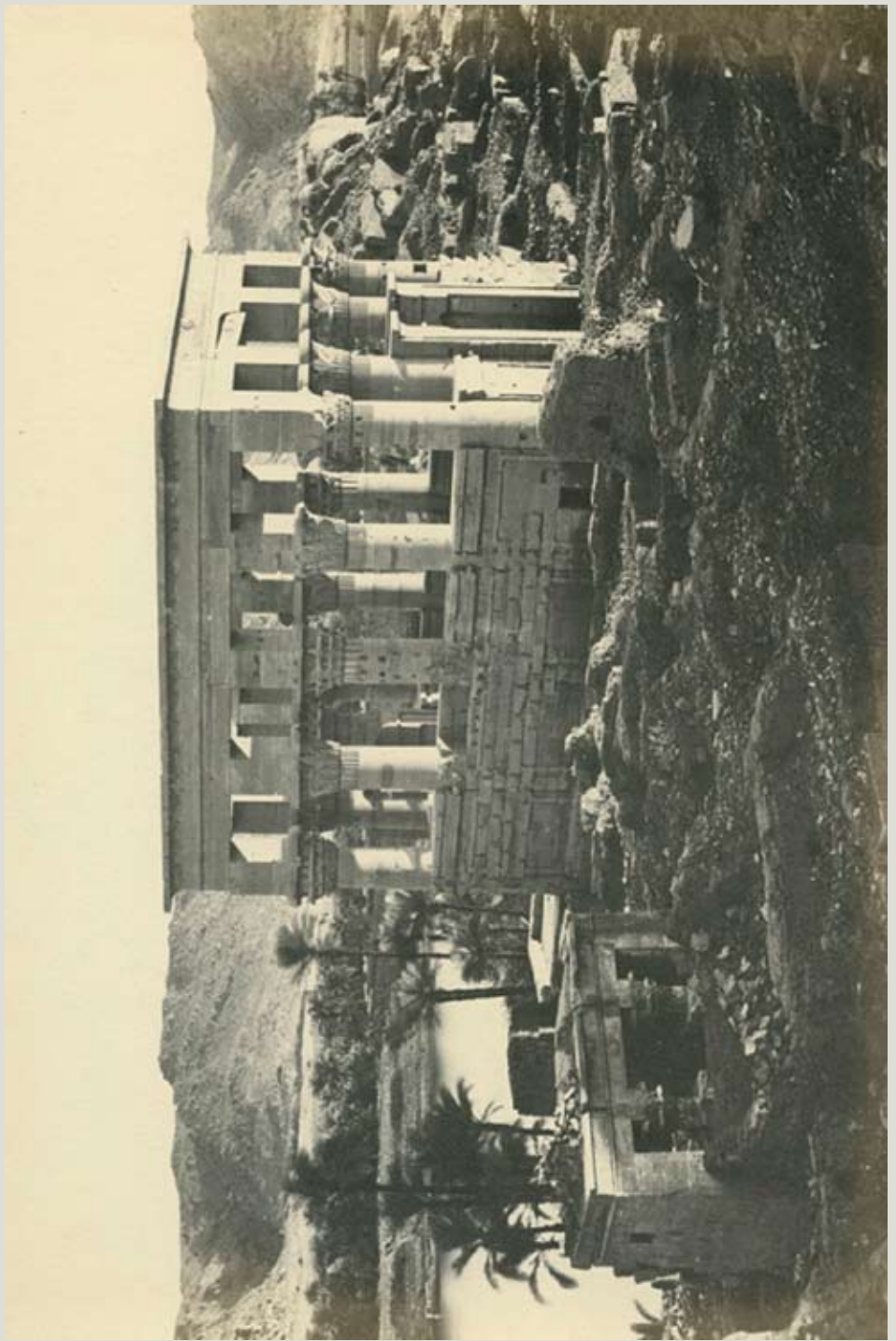


17. DU CAMP, Maxime. Medinet-Habou, Luxor, Egypt. £950



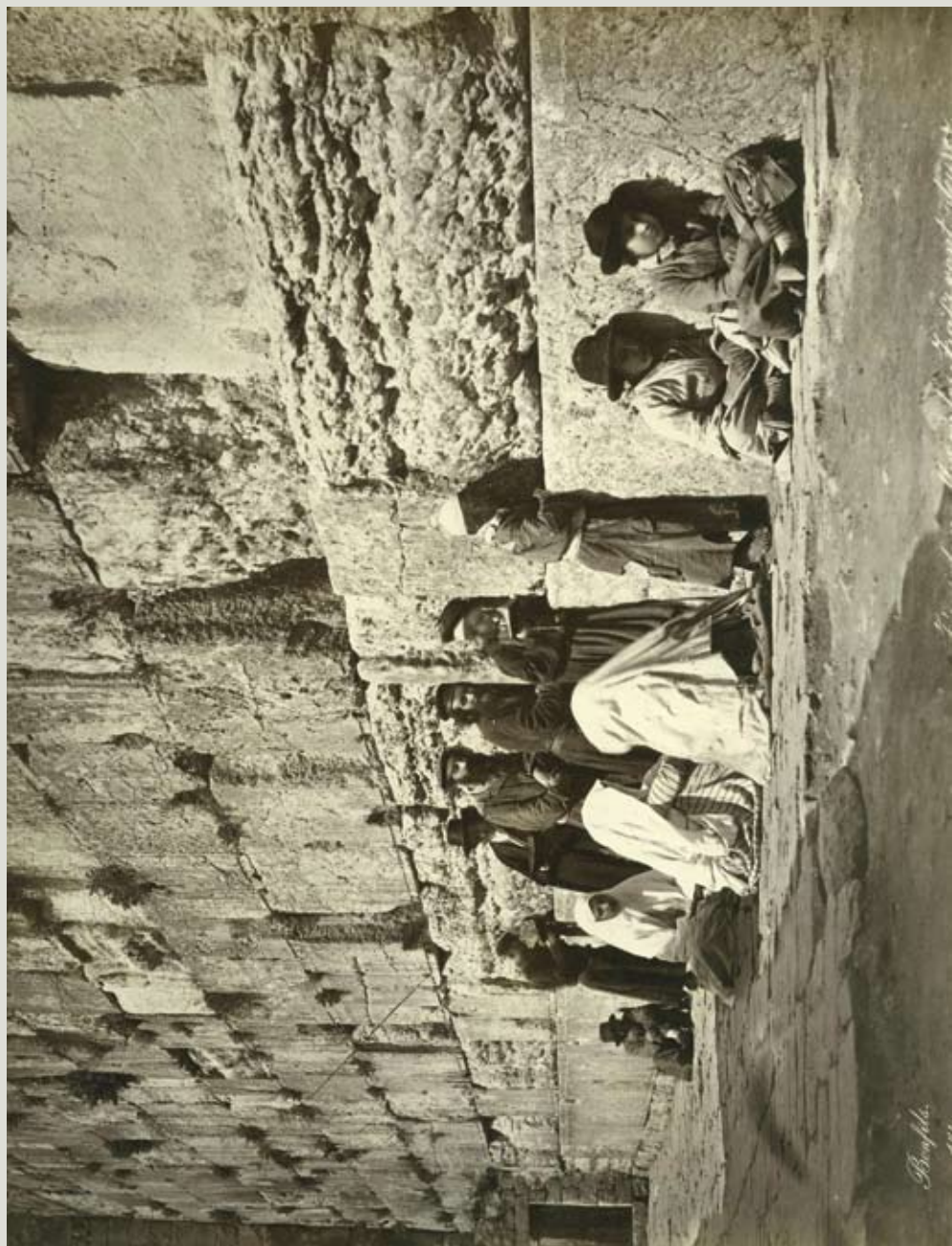


18. FRITH, Francis. Portico of the Temple of Dendera, Egypt. £450



19. FRITH, Francis. Pharaoh's Bed, Island of Philae, Egypt. £450





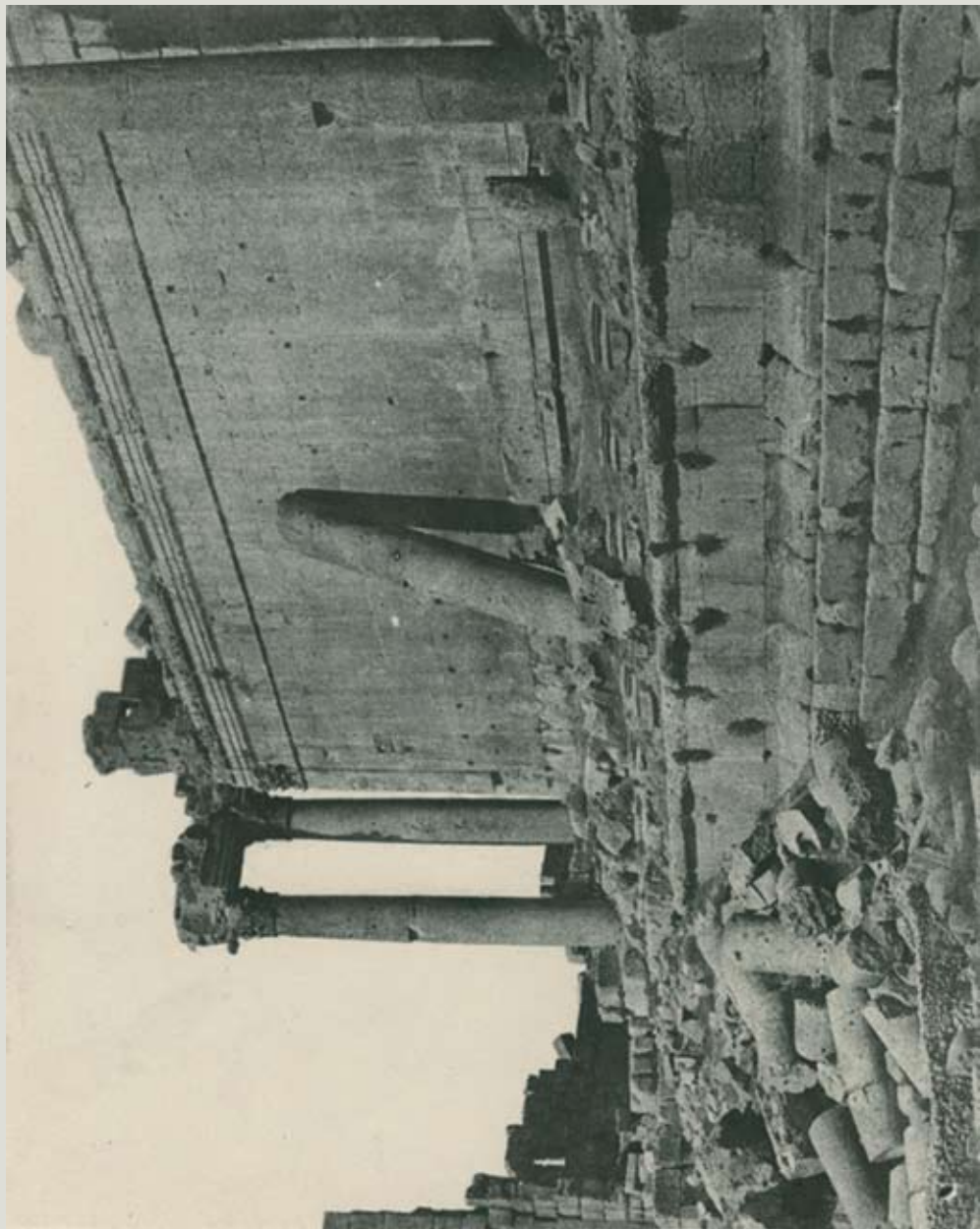






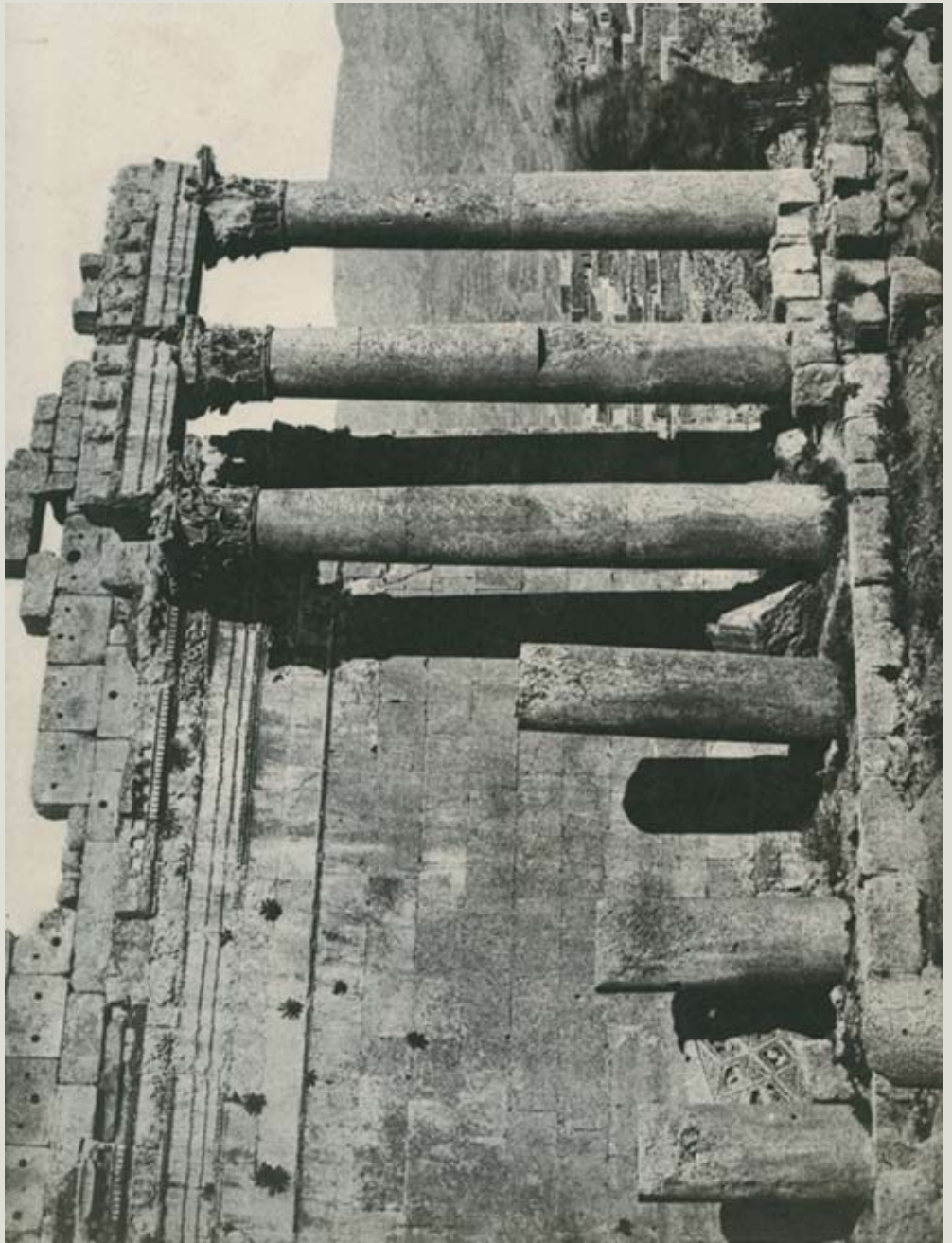


23. BONFILS, Felix. Bab Al-Saghir Cemetery, Damascus, Syria. £850



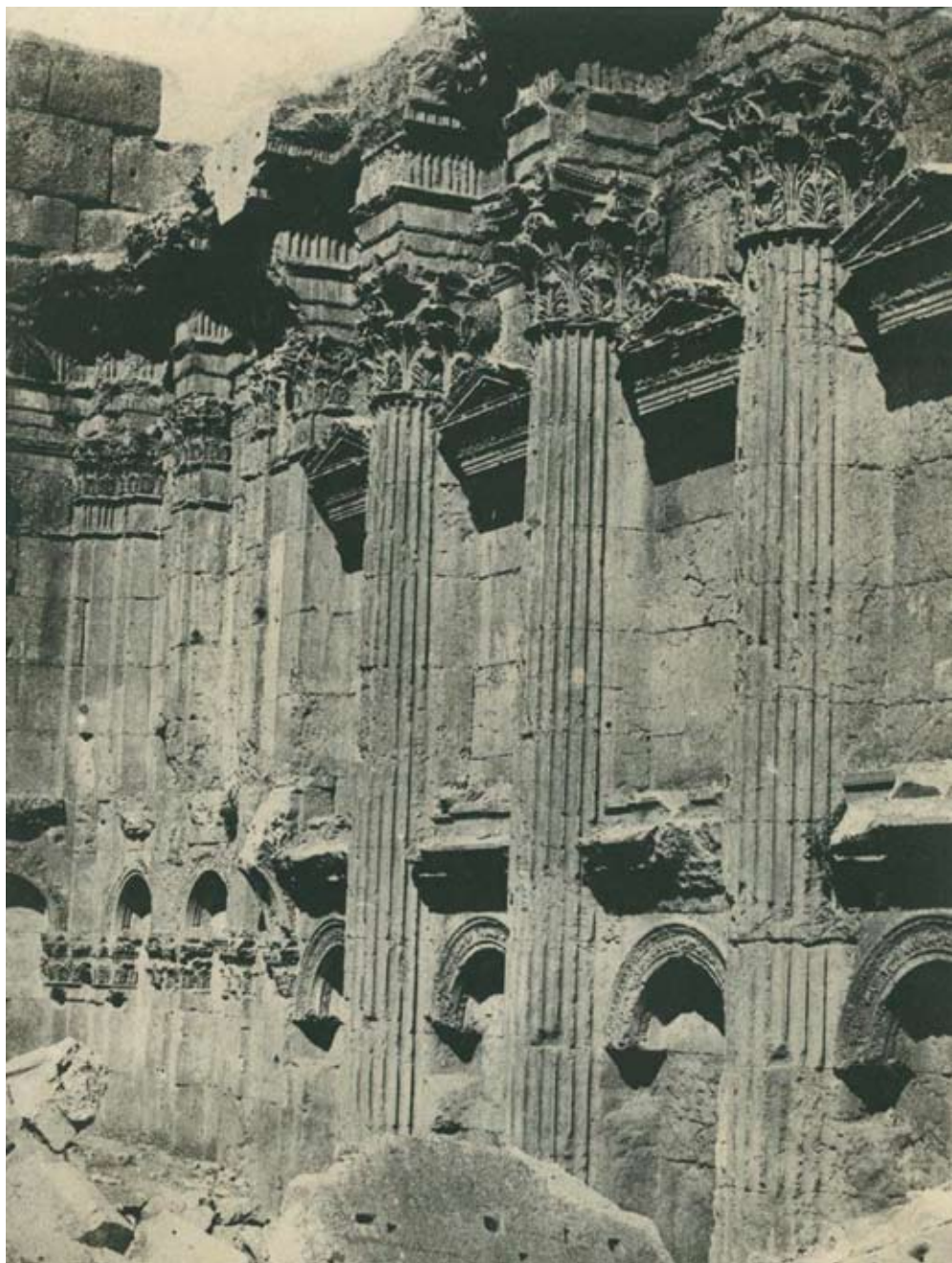
24 - 25. DU CAMP, Maxime. Six views of Baalbek, Lebanon. £8,500







26. DU CAMP, Maxime. The Mosque of Omar, Jerusalem. £3,750



27. DU CAMP, Maxime. Temple of Jupiter, Baalbek, Lebanon. £950





28. TRIPE, Linneaus. Amerapoorra, corner of Mygabboodee-tee Kyoung. September - October 1855. £5,500





29 - 31. JACKSON, J and BENTLEY (attributed to). Burma Collection. £7,500









32. Klier, Philip Adolphe. Burmese Beauty. £650





33. AFONG, Lai. House-boat, Canton, China. £1,250



34. BLACK (John Reddie, editor). *The Far East Journal* of 1877.  
The New Series, Volume 3, July to December, 1877. £14,750



35. PUN LUN (attributed to). Chinese studio portrait. £2,000





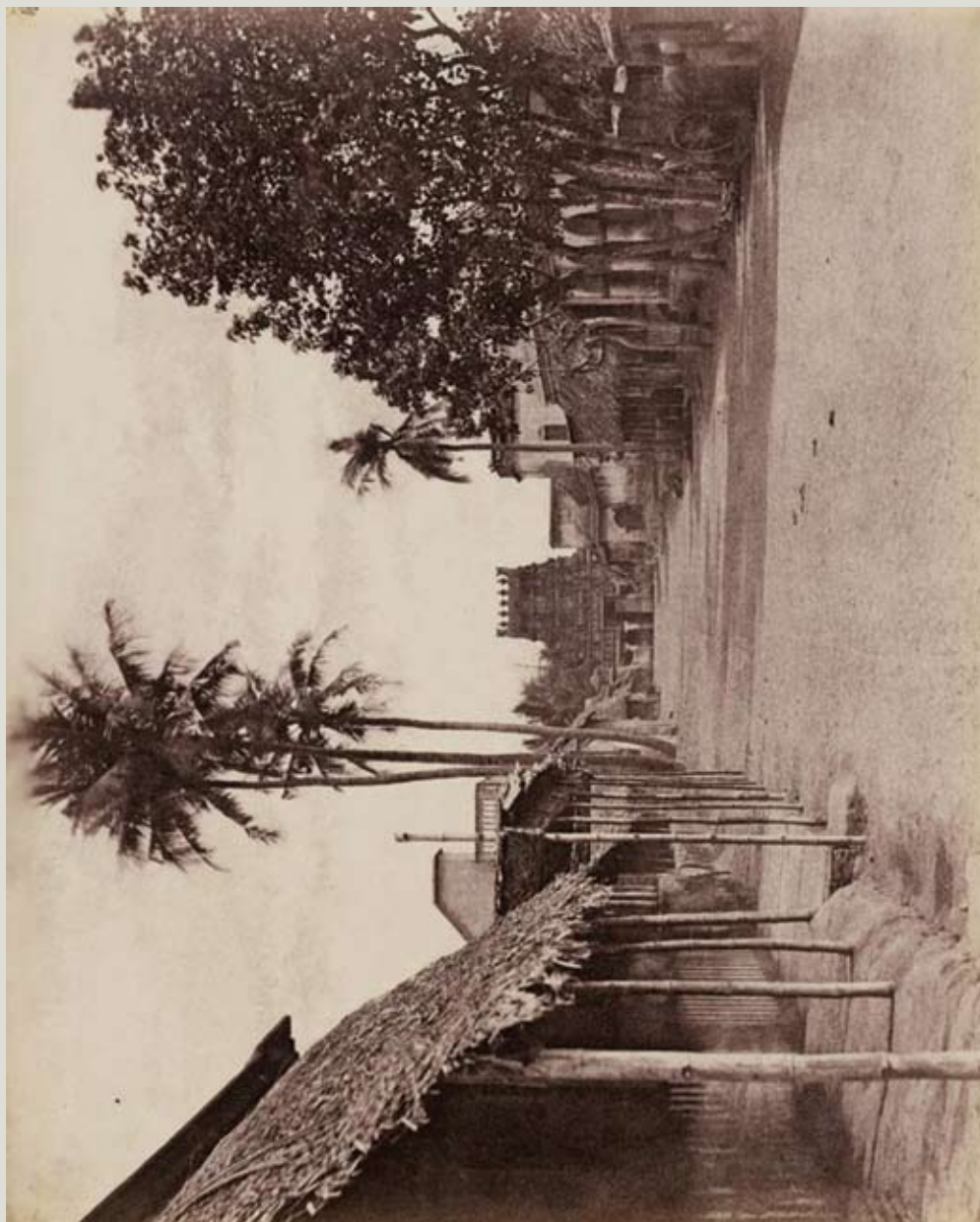












41. TRIPE, Linneaus. The Approach to the Temple at Trivadi. £7,500





43. BEATO, Felice. The Kutub Minar, Delhi. £950



44. BEATO, Felice. Nautch girls, Amritsar. £2750

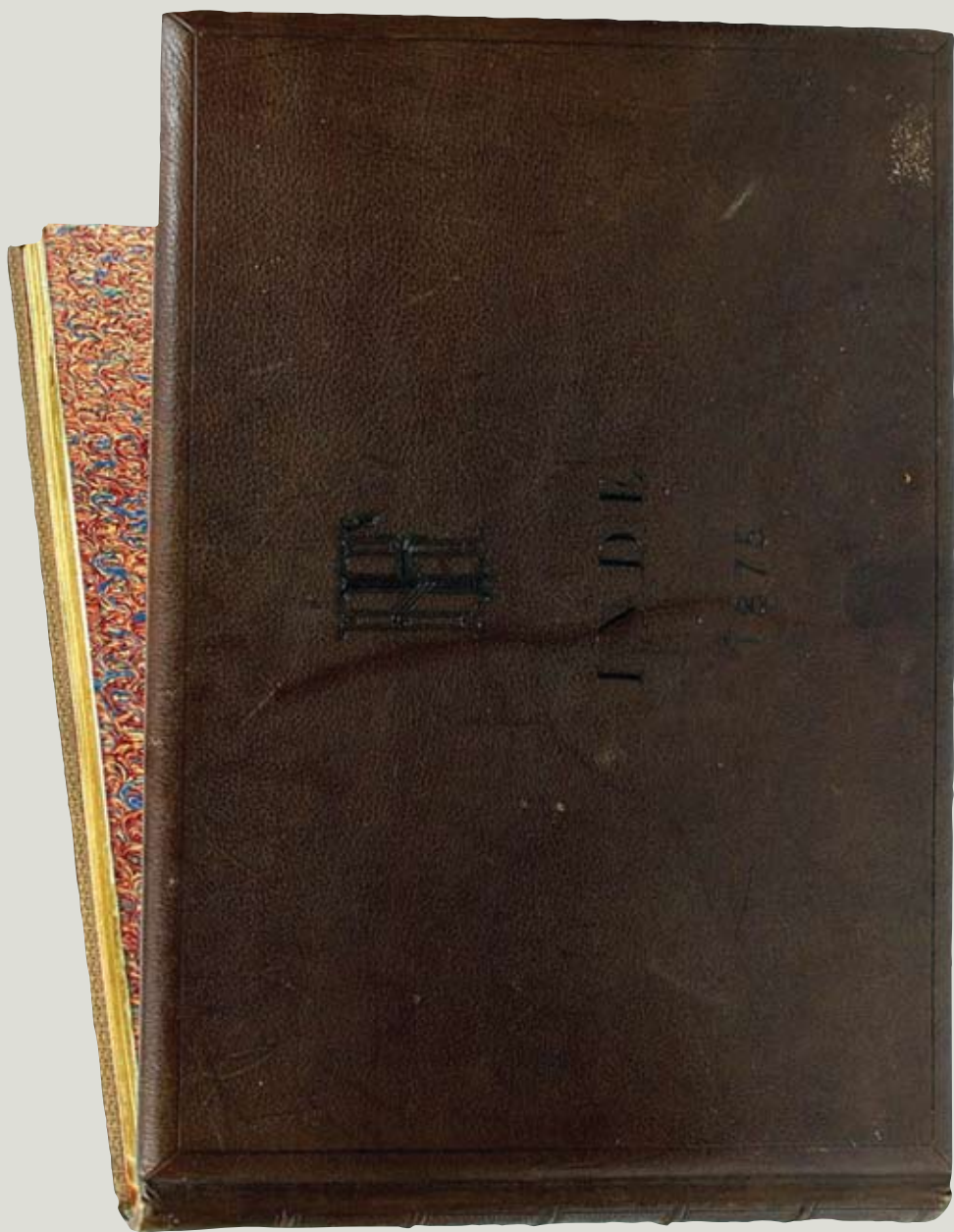




45. BEATO, Felice. The Tara Wala Kothi Observatory, Lucknow. £750



46. BOURNE, Samuel. Bridge over the Rungnoo below Ging, Darjeeling. £350



47 - 49. BOURNE, Samuel. Views of India. Album. £15,000



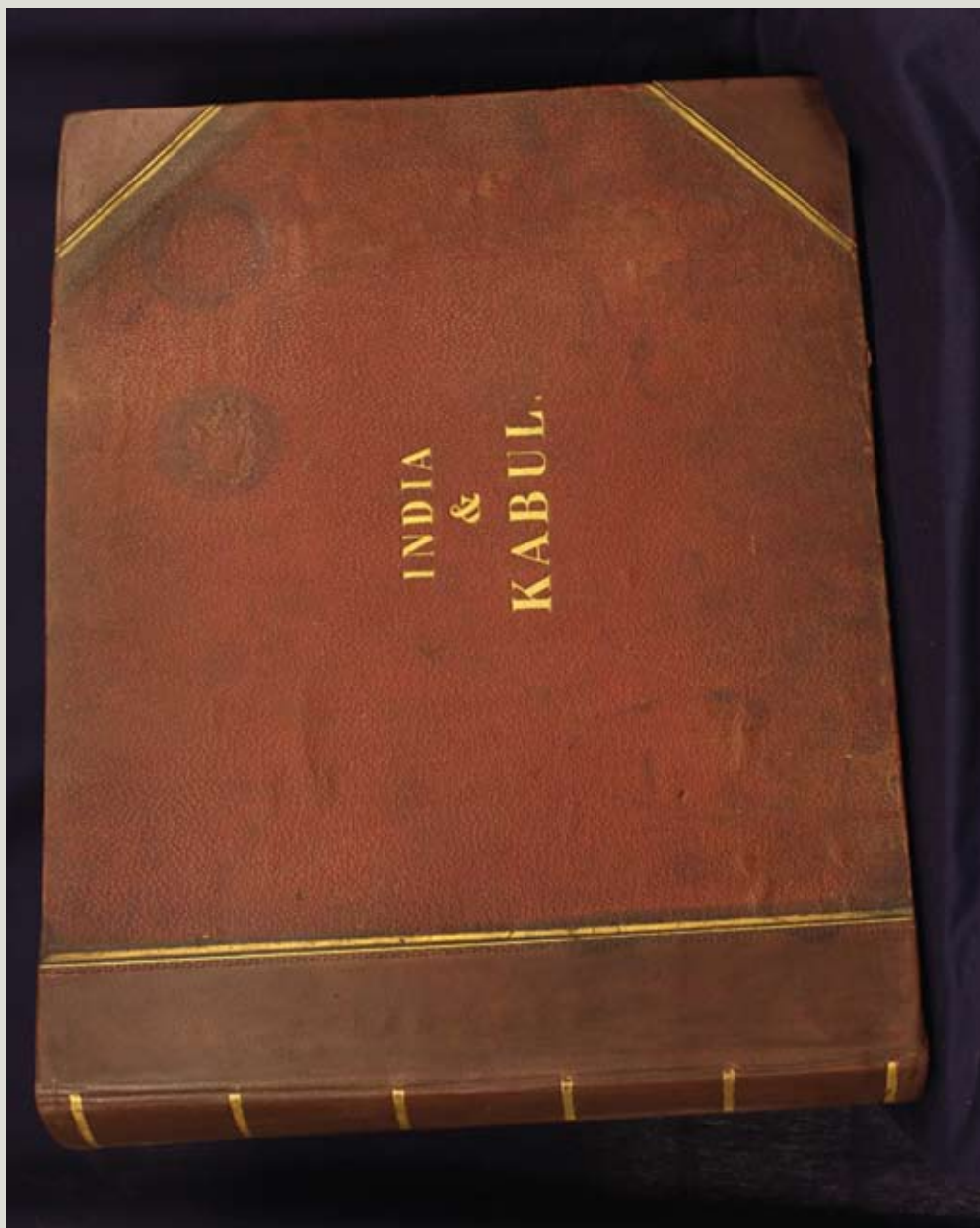






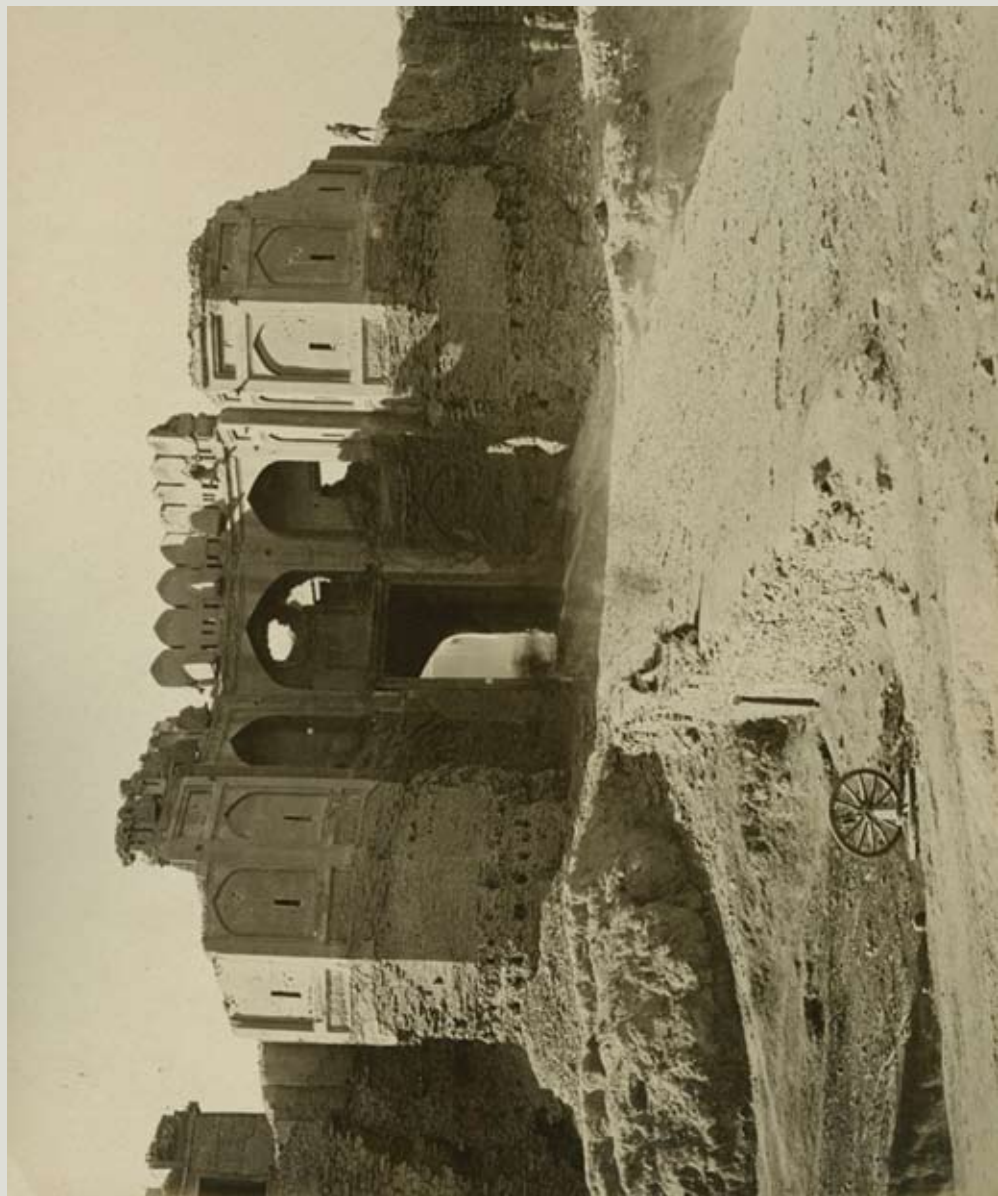


50. BURKE, William. Medical Staff, Kabul, Afghanistan. c.1880. £550

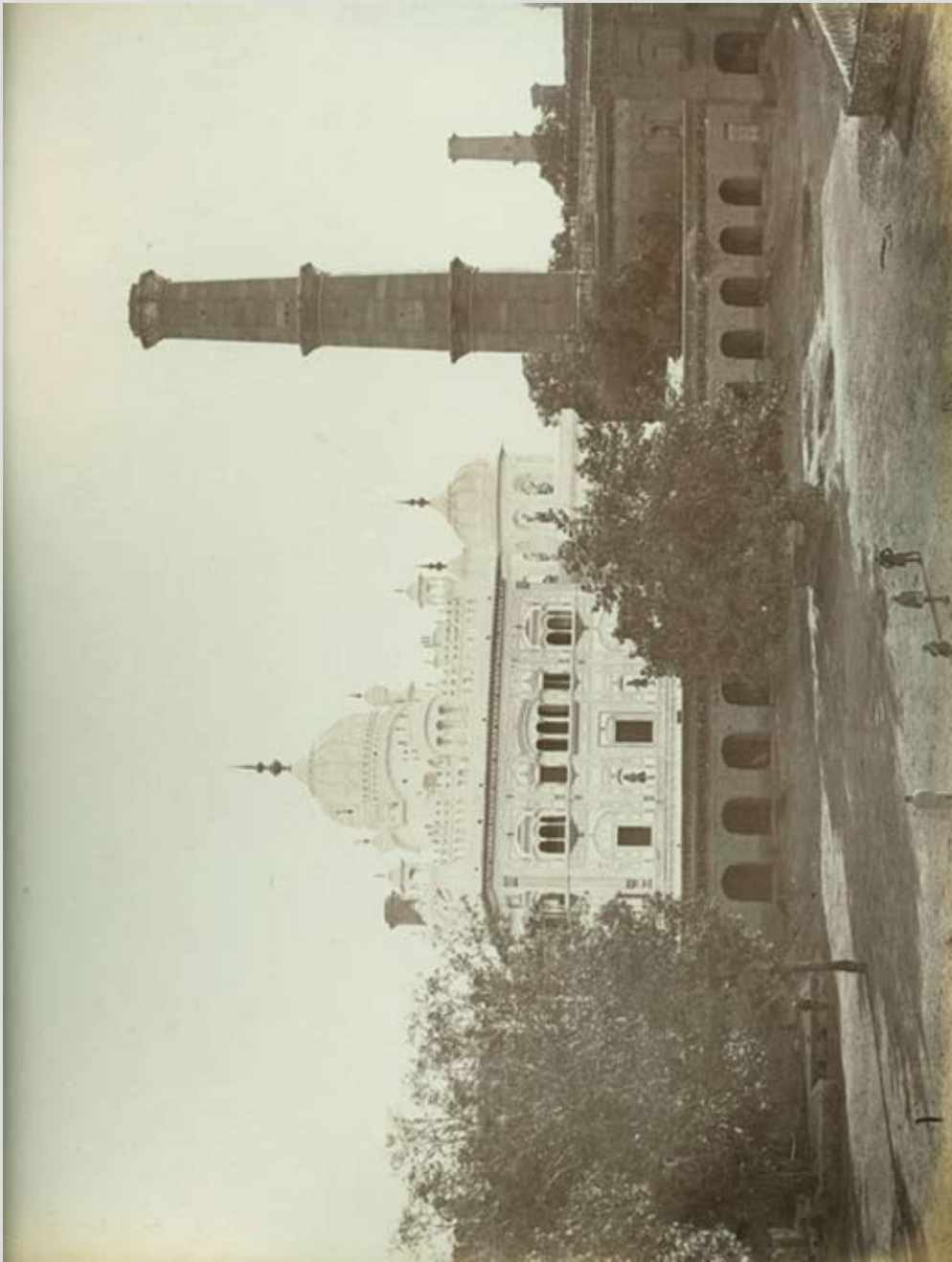


51 - 53. BOURNE, Samuel. India and Afghanistan Album. £12,500











54. BOURNE, Samuel. Panorama of Calcutta. £6,500









55. BOURNE, Samuel. Source of the Ganges, Ice Cave at the foot of the Glacier. £1,250



56. BOURNE, Samuel. Tukvar, Darjeeling. £350



Photographed by Henry Dixon, W. Dixon, Mysore, India.  
The Ashurkhana, Mysore.





58. MURRAY, Dr John. A distant view of the Taj Mahal, Agra. £1,750





59. PENN, Albert Thomas Watson. Toda Woman. £1,750



60. Photographer unidentified. Fakir. £650

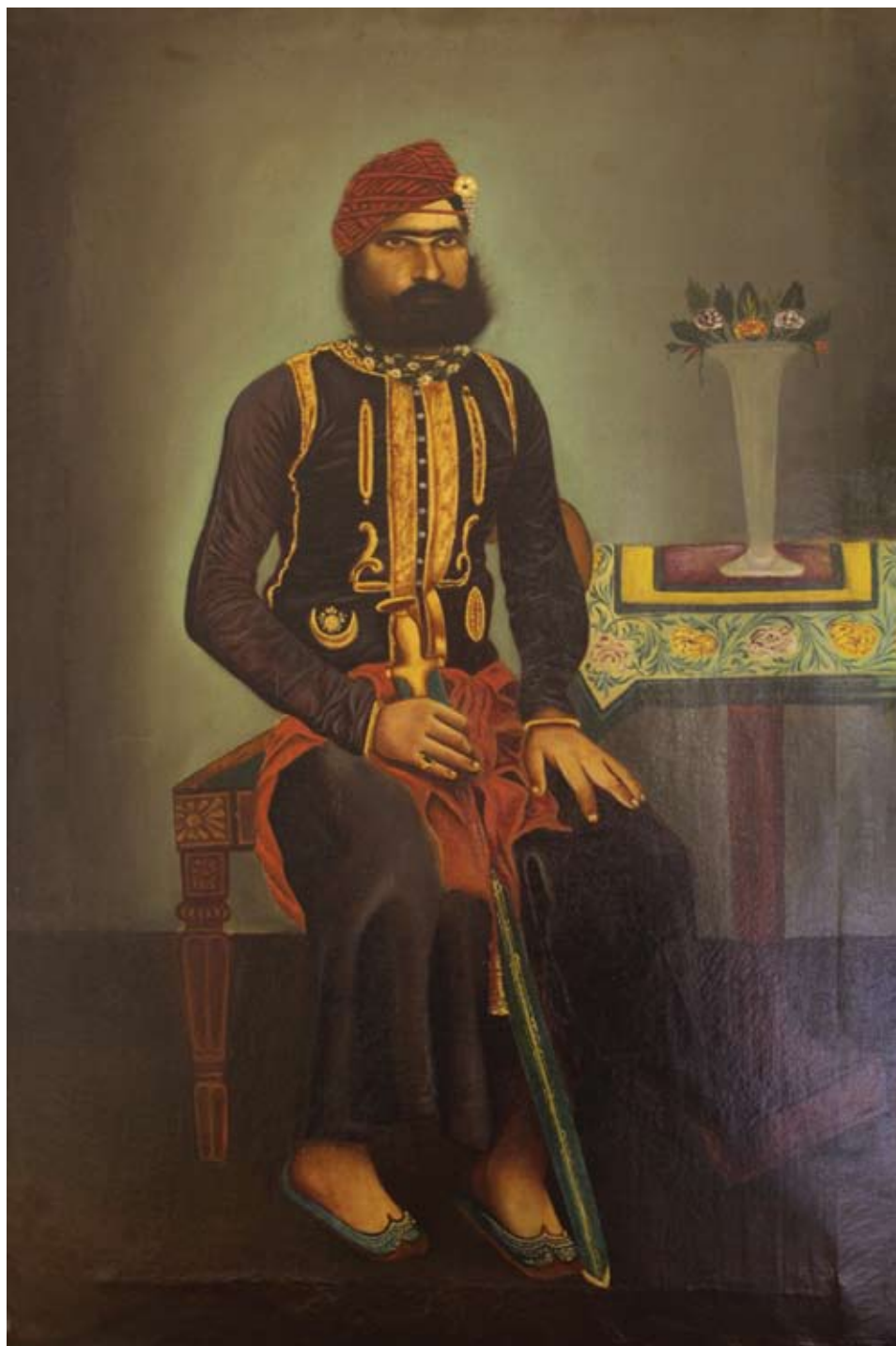


61. Photographer unidentified. Maharaja. £1,750



62. SHEPHERD, Charles and ROBERTSON, James (attributed to). Group portrait. £1,250





63. Unidentified Painter. Rajput Thakur. £5,500



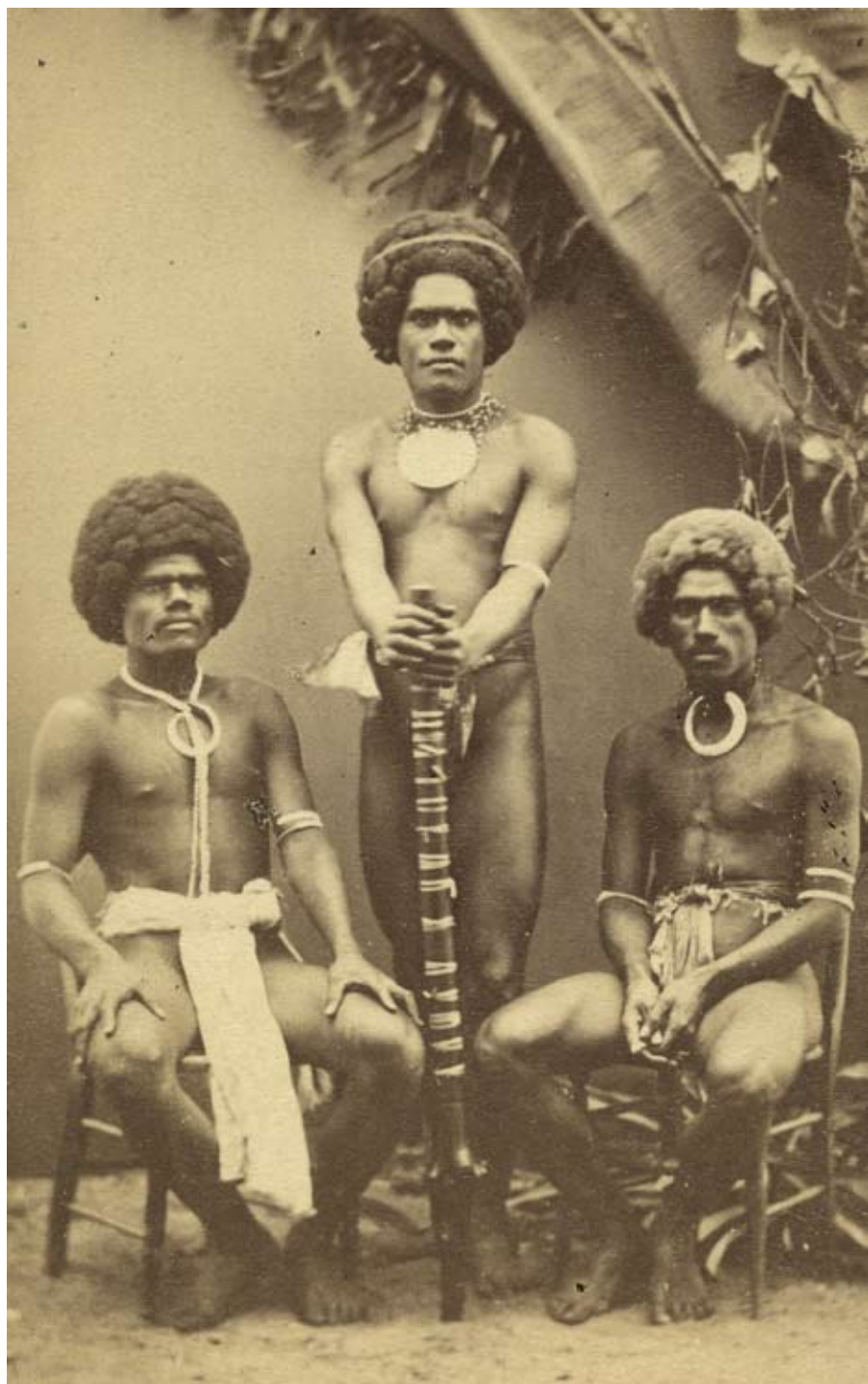
64 - 65. WHEELER, J Talboys. Delhi Durbar. £4,500





66. HERBERT, F. Portrait, Samoa. £350





67. DUFTY, Francis Herbert. Fiji Islanders. £750



68. Photographer unidentified. Philippine portraits. £1,250

### 1. FENTON, ROGER.

The Council of War on the day of the taking of the Mamelon Quarries. Lord Raglan, Omar Pasha and General Pellissier. 7 June 1855.

Salt print. Pasted on original mount, titled in manuscript, another early photograph by James Robertson pasted on verso. 190 by 157mm (7½ by 6¼ inches).

*This group portrait can be dated to the first half of June 1855. Pelissier did not become French commander until the middle of May. Fenton was away in Kertch from 22nd May until the end of the month and then he left the Crimea altogether on 22nd June. This photo would not have been taken after the utterly disastrous attack on the Redan on 18th - after which Lord Raglan effectively lost the will to live and died at the end of the month.*

*I suspect it was taken around the 7th June. Fenton wrote on 4th June, "I am now at headquarters taking a few portraits I am yet in want of. Lord Raglan gave me a sitting this morning and I have obtained a very good likeness of him. General Pelissier, with whom I breakfasted this morning, is coming the day after tomorrow at five in the morning. It is impossible to work after nine or ten from the intense heat, which sends the stoppers flying out of my bottles, and spoils every picture."*

*The picture was probably meant to record for posterity the three commanders planning the 18th June attack, about which they were so confident that they scheduled it for the anniversary of the Battle of Waterloo. In the event, the action was a humiliation, so the photo was given a bland title. If it had been a success, the photo would perhaps have been entitled something like, "Planning the Final Victory."*

*Many thanks to Mr Algernon Percy for this information. See 'A Bearskin's Crimea; London 2007'.*

[ref: 1138]

**£2,500**

### 2. FENTON, ROGER.

Croat soldiers, Crimea. c.1855.

Salt print. This particular salt print is an oddity. It appears to be an artists proof, showing the rebate (plate mark), this means it was printed but not cropped, something one does not see often. Agnew and Sons also published this image at a later date. In all four corners are pin holes, two in the upper margin larger.

215 by 190mm (8½ by 7½ inches).

*These soldiers are described as 'Croat Chiefs'. Most likely to be Austrian Croats, who were brought to Balaklava to work on the construction of a railway to Sebastopol.*

[ref: 1215]

**£3,500**

### 3. FENTON, ROGER.

The Staff at Headquarters, Crimea. c.1856.

Salt print. Pasted on original publisher's mount, printed title, publisher's credit and sitters index.

Agnew and Sons, London.

180 by 150mm (7 by 6 inches).

[ref: 1216]

**£2500**

**4 - 5. VISHNEVSKI, STEPAN, STUDIO (ATTRIBUTED TO).**

Kalmyk Clergy, Astrakhan. c.1870.

Albumen prints. Pasted on original card, titled in Russian.

155 by 130mm (6 by 5 inches).

*The Kalmyk people is the name given to the Oirats, western Mongols in Russia, whose descendants migrated from Dzhungaria in 1607. Today they form a majority in the autonomous Republic of Kalmykia on the western shore of the Caspian Sea. Kalmykia has Europe's only Buddhist government. Through emigration, small Kalmyk communities have been established in Ukraine, United States, France, Germany, Switzerland, and the Czech Republic.*

[ref: 1349]

**£750**

**6 - 8. SOMMER, GIORGIO.**

Album of trades. c.1870.

Small folio (190 by 230mm.),

twenty-four albumen prints, four of which are illustrations, the rest photographic portraits and trades, contemporary hand-colouring, frontispiece with photographer's studio stamp, all photographs numbered in negative, very clean with fine details, each image bordered in gilt, contemporary red morocco, titled in gilt 'Costumi'.

[ref: 1258]

**£1,850**

**9. CANEVA, GIACOMO.**

Porto di Ripetta, Rome, Italy. c.1852.

Salt print from calotype negative, pasted on original paper mount.

197 by 273mm (7¾ by 10¾ inches).

*A beautiful view by Caneva. The photographer's title in manuscript is said to be that of his own hand.*

*There were two harbours for the shipping on the Tiber, one at Ripa Grande and the other at Ripetta. The latter became the subject of an architectural scheme in 1703-4, during the reign of Clement IX. The architect Alessandro Specchi built a flight of steps leading up to the little square in front of the church of S. Girolamo degli Schiavoni. As we can see in this print there is a semi-circular area in front of the church with a curving flight of steps leading down to the rivers edge. Taken from the opposite bank one can also see Palazzo Borghese on the right. Porto di Ripetta disappeared in 1901 when Ponte Cavour was built.*

*A variant of this view is in The Library of the Academy of Art, Copenhagen.*

[ref: 1330]

**£5,250**

**10. RUBELLIN, MAISON.**

Camel trader, Symrna. c.1880.

Albumen print. Oval corners, pasted on original album sleeve, titled in manuscript 'Symrna'.  
260 by 195mm (10¼ by 7¾ inches).

[ref: 1338]

**£950**



**11. PONTING, HERBERT GEORGE.**

Mount Erebus and Iceberg.

8th October 1911.

Carbon print , Fine Art Society label affixed to verso. Print in good condition apart from left margin, where the original frame moulding made contact with print, shows a small loss of emulsion and staining, not shown in illustration.

426 by 530mm (16¾ by 20¾ inches).

*The image shows the Expedition's cook, Thomas Clissold, brandishing an ice pick atop the "Matterhorn Berg". No.114 in the Fine Art Society Exhibition Catalogue.*

*Ponting was with Scott on the Terra Nova expedition to the Ross Sea and South Pole. He is regarded as the pioneer of modern polar photography in that he was the first person to combine the science of recording polar expeditions with fine art photography and was the first professional photographer to be employed on an Antarctic expedition. His magnificent blue-green pigment carbon prints are among the finest examples of oversize pictorial photographs in the history of photography and were widely exhibited during his lifetime.*

[ref: 1348]

**£6,500**

**12. PONTING, HERBERT GEORGE.**

Midnight in Antarctic Summer. 1913.

Blue-toned carbon print, photographer's blindstamp 'H.G. Ponting' titled and numbered '96' on the Fine Art Society label on verso. In fine condition.

530 by 736mm (20¾ by 29 inches).

*A very evocative photograph, showing icebergs across a bay, taken by Ponting on Captain Scott's last (Terra Nova) expedition.*

*This image was later published as "The summer glory of the midnight sun" opposite page 198 in The Great White South by Ponting in 1921.*

[ref: 1341]

**£12,500**

**13. GOODWIN, HENRY B.**

Female portrait. c.1920.

Silver gelatin print.

Photographer's credit and date on image. 295 by 235mm (11½ by 9¼ inches).

From the collection Paul Nadar/Thullier. Sotheby's 27 October 1999 Marie-Therese and Andre Jammes. Lot 238.

[ref: 1175]

**£2,750**

**14. LEHNERT, RUDOLPH AND LANDROCK, ERNST HEINRICH.**

Portrait of a woman. c.1912.

Silver gelatin print, studio stamp and number in negative.

290 by 395mm (11½ by 15½ inches).

[ref: 1342]

**£1,250**

**15. PHOTOGRAPHER UNIDENTIFIED.**

Egyptian woman. c.1875.

Albumen print.

270 by 195mm (10¾ by 7¾ inches).

[ref: 1153]

**£650**

**16. DU CAMP, MAXIME.**

Colossi, Temple of Abu Simbel, Egypt.

c.1850.

Salt print, pasted on original publisher's mount. Plate 104.

Blanquart-Evrard, Lille. 216 by 165mm (8½ by 6½ inches).

*These plates are from the celebrated publication 'Egypt, Nubia, Palestine and Syria, Photographic Pictures Collected During the Years 1849, 1850, and 1851'.*

*Du Camp learnt calotyping from Gustave Le Gray and in 1849 persuaded the French Ministry of Education to send him on a photographic tour of archeological sites, accompanied by the novelist Gustave Flaubert. Du Camp focused on photographing the pyramids, the sphinx and other Egyptian monuments. On their twenty-one-month tour, Du Camp made 220 calotypes, 125 of which were printed by Louis-Desire Blanquart-Evrard and published as Egypte, Nubie, Palestine et Syrie, the first book about the Middle East illustrated with actual photographs. After his return, Du Camp gave up photography and devoted his time to writing.*

[ref: 1235]

**£2,500**

**17. DU CAMP, MAXIME.**

Medinet-Habou, Luxor, Egypt. Mortuary

Temple of Ramses III.c.1850.

Salt print, pasted on original publisher's mount. Plate 47.

Blanquart-Evrard, Lille. 210 by 165mm (8¼ by 6½ inches).

*These plates are from the celebrated publication 'Egypt, Nubia, Palestine and Syria, Photographic Pictures Collected During the Years 1849, 1850, and 1851'.*

[ref: 1237]

**£950**

**18. FRITH, FRANCIS.**

Portico of the Temple of Dendera,

Egypt. c.1870.

Albumen print. Pasted on original mount, publisher's title on mount.

220 by 165mm (8¾ by 6½ inches).

[ref: 1306]

**£450**

**19. FRITH, FRANCIS.**

Pharaoh's Bed, Island of Philae,

Egypt. c.1870.

Albumen print. Pasted on original mount, publisher's title on mount.

220 by 165mm (8¾ by 6½ inches).

[ref: 1307]

**£450**

20 - 22. **BONFILS, FELIX.**

Palestine Album. c.1878.

Quarto (470 by 340mm.) Two maps, ninety-six albumen prints, (215 by 280mm.), one three-plate panorama, all pasted down, one to a page, photographer's credit, title and number in negative, also titled in German manuscript, most in very good condition, Index written in German manuscript with negative numbers, maroon half-calf, titled in gilt 'Bilder vom HeilLand' on spine.

*A grand travel album from an Imperial Library.*

*Jerusalem is the main subject matter with religious sites in and around the walls shown. Other locations include Tantur, Bethany, Hebron, Bethlehem, Mar Saba, Jericho, Ein as Sultan, Sichem, Samaria, Bethulia, Nain, Berg Tabur, Nazareth, Tiberius, Mount Carmel, Akko, Tyrus and Sidon.*

*This imperial collection of photographs was a gift from Mr Jacques Mislin (1807 - 1878) to a monastery in Vienna. Mislin was a priest who made a journey through the Holy Land and wrote extensively about his travels. He was teacher of geography to Emperor Franz Joseph I of Austria and his brother Archduke Ferdinand Maximilian (born 1832, the future Emperor Maximilian of Mexico) . Mislin later became librarian to Gisela Maria Louise, Duchess of Parma, who was the second and eldest surviving child and daughter of Emperor Franz Joseph I of Austria and the second wife of Napoleon. This album forms part of this Imperial Library.*

*Extract from Msgr. Jacques Mislin. 'Les saints lieux, pèlerinage à Jérusalem, Paris, 1858'.*

*Msgr. Jacques Mislin (Porrentruy 1807-*

*Vienna 1878), of Alsatian origin, visited the Holy Land in 1848 and again in 1855. The latter voyage was described in his book ("The Holy Places, Pilgrimage to Jerusalem") published in two editions in 1858 and a third in 1876, which earned him numerous distinctions and was subsequently translated from the original French into a number of other languages (although not English). He was accompanied on this voyage by Leopold, Duke of Brabant and future King of Belgium, and his wife.*

*"Having arrived at the Jaffa (or Pilgrim's) Gate, several Turkish soldiers wanted us to submit to some sort of formality. While our dragoman argued with them, we passed into the city and headed towards St. Saviour's Monastery, where we arrived at four in the afternoon. The Franciscan Fathers received us warmly, extending all possible courtesies and attention. They gave rooms at the monastery to Msgr. Pompallier and myself, while our companions were lodged in the Casa Nova, which also belongs to the monastery and is separated from it only by a narrow street. Two Fathers were placed at our disposition, Father Lorenzo, a Piedmontese, and Father Joseph, a Spaniard."*

*"As soon as I was installed in my little cell, I wanted to go immediately to the Holy Sepulchre. Father Lorenzo informed me that it was necessary to receive permission from the Turks, and this could only be obtained on the following day."*

*"With what avidity my gaze fell on those objects that had interested me so greatly, that I had seen in my imagination my entire life, and that now I was seeing in reality! I was really in Jerusalem! I told myself: here is the Church of the Holy Sepulchre, here are*

the Garden of Olives, Jeremiah's Grotto, the Brook of Cedron! My heart had divined all these places even before they were pointed out to me: had I been alone, how long I would have stayed to contemplate them! Returning to the monastery, I was informed that I could now go to the Holy Sepulchre. I left immediately with Father Lorenzo, and five minutes later I was kneeling down alongside the tomb of my Savior. Here was the place where they laid him! *Ecce locus ubi posuerunt eum* (Mark 16: 9). To find oneself, after a life of restlessness, after having been involved for so long in so many things that consume the soul and turn one away from God, to find find oneself, I say, all at once so strongly in the service of God, with the pure and fresh emotions of childhood; this is the sweetest pleasure that can be experienced."

"I returned to the monastery to write to those in Europe who, in their thoughts, had accompanied me on this holy pilgrimage. I had achieved the goal of my wishes, now I had to help my friends participate in my happiness. I then made myself ready to visit, on the following days, in a systematic and fruitful manner, all that interested me in Jerusalem."

[ref: 1346] **£6,500**

### 23. BONFILS, FELIX.

Bab Al-Saghir Cemetery, Damascus, Syria. c.1867.

Albumen print. Photographer's credit and number in negative, pasted on original card. Rare early work, likely to have been taken by Felix himself rather than the studio. 230 by 290mm (9 by 11½ inches).

[ref: 1213] **£850**

### 24 - 25. DU CAMP, MAXIME.

Six views of Baalbek, Lebanon. c.1850.

Six views of the Temple of Jupiter, Baalbek. salt prints, all on original publisher's mount. Blanquart-Evrard, Lille.

160 by 210mm (6¼ by 8¼ inches).

*These plates are from the celebrated publication 'Egypt, Nubia, Palestine and Syria, Photographic Pictures Collected During the Years 1849, 1850, and 1851'.*

[ref: 1218] **£8,500**

### 26. DU CAMP, MAXIME.

The Mosque of Omar, Jerusalem. c.1850.

Salt print, pasted on original publisher's mount. Plate 117. Very good rich tones. Blanquart-Evrard, Lille.

160 by 220mm (6¼ by 8¾ inches).

*These plates are from the celebrated publication 'Egypt, Nubia, Palestine and Syria, Photographic Pictures Collected During the Years 1849, 1850, and 1851'.*

[ref: 1236] **£3,750**

### 27. DU CAMP, MAXIME.

Temple of Jupiter, Baalbek, Lebanon. c.1850.

Salt print, pasted on original publisher's mount. Plate 125.

Blanquart-Evrard, Lille.

160 by 210mm (6¼ by 8¼ inches).

*This plate is from the celebrated publication 'Egypt, Nubia, Palestine and Syria, Photographic Pictures Collected During the Years 1849, 1850, and 1851'.*

[ref: 1238] **£950**



28. **TRIPE, LINNEAUS**

Amerapoora, corner of Mygabboodee-tee Kyoung. September - October 1855. Salt print. Photographer's credit (in manuscript) on print (lower right corner). Pasted on original mount, printed title in cartouche. In very good condition. 265 by 350mm (10½ by 13¾ inches).

*This salt print is from a portfolio of 120 prints, with a close view of the wood-carving at the corner of a kyaung (monastery) near where the British delegation was housed at Amarapura in Burma (Myanmar). In 1855 an officer from the Madras Infantry, Linneaus Tripe, was attached as official photographer to the diplomatic mission sent from India to the Burmese capital of Amarapura. The mission's goal was two-fold: to negotiate with King Mindon Min his acceptance of British rule over Pegu, and to gather information about the country in every detail.*

[ref: 1352]

**£5,500**

29 - 31. **JACKSON, J AND BENTLEY (ATTRIBUTED TO).**

Burma Collection. c.1868. Sixty-two albumen prints, ranging in size between 210 by 260mm and 20 by 135mm. Many with titles, no sign of photographer's studio. Some fading and spotting, otherwise a fine collection of early Burma.

*A large group of both topographical views and types from 19th century Burma.*

*Not much is known about the photographic studio of J Jackson. He worked with a Private Bentley 1865-1869. Jackson then teamed up with Lawrie 1871 - 1884. The German photographer Philip Adolphe Klier formed a partnership with Jackson between 1885 - 1888. Finally the Jackson studio carried on into 1915.*

A full list is available on request.

[ref: 1303]

**£7,500**

### 32. **KLIER, PHILIP ADOLPHE.**

Burmese Beauty. c.1880.

Albumen print. Good condition, photographer's title, number and credit in negative.

270 by 210mm (10¾ by 8¾ inches).

*In 1871 he was a professional photographer in Moulmein, Burma. His business included work as an optician, watchmaker, and jeweller as well running the firm known as Murken & Klier. Around 1880 Klier moved to Rangoon, Burma's largest city. In the wake of the conquest of the Irrawaddy Delta by the British in 1852, Rangoon had become the center of Indo-British power. Klier worked independently until 1885 when he went into partnership with J. Jackson. By 1890 the partnership was dissolved and Klier became and independent again.*

*He sold his views of Lower Burma, Maulmain and the Andaman Islands, and 'Burmese celebrities and characters of Burmese life'. A number of his photographs were produced as photogravures in art books of the time.*

[ref: 1243]

**£650**

### 33. **AFONG, LAI**

House-boat, Canton, China. c.1870.

Albumen print. Pasted on original support, printed title on paper cartouche.

215 by 285mm (8½ by 11¼ inches).

[ref: 1337]

**£1,250**

### 34. **BLACK (JOHN REDDIE, EDITOR).**

The Far East Journal of 1877. The New Series, Volume 3, July to December, 1877.

The Far East. A Monthly illustrated Journal, Vol. 3, July to December, 1877.

Thirty-six albumen prints, captioned on the mounts, maroon morocco.

*John Reddie Black founded The Far East in May 1870 in Japan. His intention was to foster, through cultural commentary, "goodwill and brotherhood between the outer world and the subjects of the most ancient imperial dynasty of the world" (J.R. Black, The Far East, No.1, 1870, Heinz and Miyoko, p.135).*

*Black initially relied upon free photographic contributions from Michael Moser, and a few outside contributors supplemented by his own photography. However, as the journal grew in popularity, and as quality became increasingly important, Black was forced to remunerate outside photographic contributors including Kuichi Uchida, Suzuki Shin'ichi, William Saunders and Thomas Child.*

*From 1876, The Far East was published in Shanghai, where J. R. Black had settled. Accordingly, the photographic subjects appearing in the newspaper were now predominantly Chinese. By that year, the circulation was probably in the order of 300 readers, and between 1876 and 1878 the maximum circulation was probably between 500 and 1000 readers. There is no evidence of further publication of The Far East after December 1878.*

*A full list of images is available on request.*

[ref: 1343]

**£1,4750**

**35. PUN LUN (ATTRIBUTED TO).**

Chinese studio portrait. c.1870.  
Albumen print. Very good condition with  
rich tones, pasted on original album sleeve.  
254 by 204mm (10 by 8 inches).

*Pun Lun's photography shop features on the  
cover of 'Picturing Hong Kong Photography  
1855 - 1910' by Roberta Wue et al.*

[ref: 1241] **£2,000**

**36 - 40. WU, DR.**

Chinese views. c.1950.  
Five silver prints, mounted on original  
board, photographer's inkstamp on verso.  
490 by 385mm (19¼ by 15¼ inches).

*These prints are from a traveling exhibition  
by "The Photographic Society of America".*

[ref: 1252] **£6,000**

**41. TRIPE, LINNEAUS**

The Approach to the Temple at Trivadi. 1855.  
296 by 371mm (11¾ by 14½ inches).

Provenance:  
Robert Hershkowitz  
Collection of Hans Van Den Bogaard

[ref: 1345] **£7,500**

**42. BEATO, FELICE.**

The Iron Bridge over the Gomti River,  
Lucknow. c.1858.  
Albumen print. Titled in manuscript.  
235 by 295mm (9¼ by 11½ inches).

[ref: 1318] **£750**

**43. BEATO, FELICE.**

The Kutub Minar, Delhi. c.1858.  
Two albumen prints.  
590 by 255mm (23¼ by 10 inches).

[ref: 1244] **£950**

**44. BEATO, FELICE.**

Nautch girls, Amritsar. 1858.  
Albumen print. Very good rich tones,  
pasted on original mount.  
295 by 250mm (11½ by 9¾ inches).

[ref: 1305] **£2,750**

**45. BEATO, FELICE.**

The Tara Wala Kothi Observatory,  
Lucknow. c.1858.  
Albumen print. Titled in manuscript.  
235 by 290mm (9¼ by 11½ inches).  
10 mm clean tear in top right corner.

[ref: 1319] **£750**

**46. BOURNE, SAMUEL.**

Bridge over the Rungnoo below Ging,  
Darjeeling. c.1875.  
Albumen print. Photographer's credit and  
number in negative.  
235 by 280mm (9¼ by 11 inches).

[ref: 1322] **£350**

47 - 49. **BOURNE, SAMUEL.**

Views of India. Album. c.1870.

Oblong 4to (365 by 530mm.), Forty-nine albumen prints (230 by 290mm.), six by an unidentified photographer (attributed to Edward Sacht) are a smaller size of 180 by 240mm., all in very good condition, pasted one to a page, photographer's credit and number in many, titles in French manuscript, contemporary brown morocco, embossed monogram on upper board, AEG.

*A grand album, beautifully bound with a classic collection of early photographs by the photographer Samuel Bourne.*

*Views include Benares, Lucknow, Agra, Futtypore Sikri, Delhi, Secundra, Deig, Trichinopoly, Bombay, Darjeeling and a number of portrait studies.*

[ref: 1350]

**£15,000**

50. **BURKE, WILLIAM.**

Medical Staff, Kabul, Afghanistan. c.1880.

Albumen print. Pasted on original album page, titled in manuscript, photographer's credit and number in negative.

185 by 300mm (7¼ by 11¾ inches).

[ref: 1351]

**£550**

51 - 53. **BOURNE, SAMUEL.**

India and Afghanistan Album. c.1878.

Oblong quarto (360 by 440mm). Ninety-nine albumen prints (230 by 285mm.) mounted back to back, titles in manuscript, many signed and numbered in the negative, contemporary maroon half-calf, lettered in gilt 'India & Kabul'.

*The album is split between views of India and that of Afghanistan. The Afghan set comprises forty-four of the images, all showing the Second Anglo-Afghan War. The photographs were taken by the Bengal Sapper and Miners.*

*The album has a family crest with the motto 'There is no difficulty to him that wills'. Indian views include that of Agra, Secundra, Deig, Delhi, Lahore, Simla and others. The Afghan views are centred predominantly around the city of Kabul.*

[ref: 1313]

**£12,500**



**54. BOURNE, SAMUEL.**

Panorama of Calcutta. Viewed from the Ochterlony Monument.c.1868.

Albumen prints. Seven-part panorama, very rich tones and in very good condition. Each plate approx 180 by 310mm.

170 by 2220mm (6¾ by 87½ inches).

*Samuel Bourne was one of the most well-known British photographers working in India during the nineteenth century. During his six-year stay (between 1863 and 1869) he took more than two thousand photographs.*

*A certain number of his images are hard to come by, especially an intact panorama such as this one illustrated.*

*The far left of the panorama shows the River Hooghly entering the city, the many boat masts are evidence of the river's importance to trade. Following the river, one can see the city topography, which encompasses all the important and significant architectural monuments, including Government House and Esplanade Row. On the right of the image large Mansions are shown lining Chowringhee Road, one of the oldest roads in the city. Fort William can also be seen on the far right of the image. The photograph was reproduced in the book 'India Through the Lens. Photography 1840 - 1911.*

[ref: 1239]

**£6,500**

**55. BOURNE, SAMUEL.**

Source of the Ganges, Ice Cave at the foot of the Glacier. c.1866.

Albumen print. Photographer's credit and number in negative. #1543.

240 by 290mm (9½ by 11½ inches).

[ref: 1169]

**£1,250**

**56. BOURNE, SAMUEL.**

Tukvar, Darjeeling. c.1875.

Albumen print. Photographer's credit and number in negative.

245 by 300mm (9¾ by 11¾ inches).

[ref: 1323]

**£350**

**57. DIXON, HENRY.**

The Ashurkhana, Dodda Ballapura, Mysore. c.1865.

Large albumen print. photographer's title and credit in cartouche on original support. 250 by 370mm (9¾ by 14½ inches).

*It is very rare to find large format albumen prints by this photographer.*

[ref: 1212]

**£3,500**

**58. MURRAY, DR JOHN.**

A distant view of the Taj Mahal, Agra. c.1860.

Large albumen print, pasted on original mount, titled in manuscript

'Taj from a distance'.

355 by 430mm (14 by 17 inches).

[ref: 1316]

**£1,750**

**59. PENN, ALBERT THOMAS WATSON.**

Toda Woman. c.1865.

Albumen print.

270 by 210mm (10¾ by 8¼ inches).

[ref: 1315]

**£1,750**

**60. PHOTOGRAPHER UNIDENTIFIED.**

Fakir. c.1850.

Salt print.

200 by 105mm (7¾ by 4¼ inches).

[ref: 1339]

**£650**

**61. PHOTOGRAPHER UNIDENTIFIED.**

Maharaja.

Salt print.

180 by 135mm (7 by 5¼ inches).

[ref: 1334]

**£1,750**

**62. SHEPHERD, CHARLES AND  
ROBERTSON, JAMES (ATTRIBUTED TO).**

Moravian missionaries and their Ladakhi converts. c.1866.

Albumen print.

185 by 230mm (7¼ by 9 inches).

*The picture shows three Moravian missionaries and their Ladakhi converts in 1866. The Moravians set up their mission in Lahul (now in the modern Indian state of Himachal Pradesh) in 1856, but their first converts were from Ladakh (now part of Jammu & Kashmir). The three Europeans are (from left to right): Heinrich August Jäschke (1817-1883), his wife Emilie Jäschke (1823-1901) and August Wilhelm Heyde (1825-1907). Jäschke is well known as the compiler of a Tibetan-English Dictionary (1881) and as the translator of most of the New Testament into Tibetan. Heyde was one of the two pioneers of the mission having set out from Germany in 1853: he served in India for 50 years without a break until returning home in 1903. The Ladakhi standing at the right is Samuel Joldan, and the two men sitting cross-legged on the carpet are Matthäus Lhaskyab (left), and Nikodemus Sonam Stobgyas (right). The women are unidentified baptismal candidates, possibly the wives of the three Ladakhi men.*

Thanks to Mr John Bray for this description.

[ref: 1314]

**£1,250**

**63. UNIDENTIFIED PAINTER.**

Rajput Thakur.

Oil on Canvas.

970 by 650mm (38¼ by 25½ inches).

[ref: 1317]

**£5,500**

64 - 65. **WHEELER, J TALBOYS.**

Delhi Durbar. The History of the Imperial Assemblage at Delhi, held on the 1st January, 1877 to celebrate the assumption of the title Empress of India by Her Majesty the Queen.

Bourne, Shepherd (illustrator). First Edition. 4to with double-page color litho, 5 other lithos, 1 reproduction of an engraving and 26 mounted Woodburytypes (all present) after photos by Bourne and Shepherd. Frontispiece is a photograph of Queen Victoria. Other photographs include studio portraits of the Queen, Lord Lytton, and eleven Indian rulers; a group of the Khan of Khelat with Chiefs and Ministers; seven views of historical remains in Delhi; and five of scenes at the Durbar at which Queen Victoria was proclaimed Empress of India. 'The original photographs, with some exceptions (not stated which ones), were taken by Messrs Bourne and Shepherd' (Wheeler 1877, p.vi. ). Binding is blue cloth with beveled edges and ornate gilt decorations and title.

*Longmans, Green, Reader, and Dyer, London, 1877.*

[ref: 1260]

**£4,500**

66. **HERBERT, F.**

Portrait, Samoa. c.1870.  
Carte-de-Visite format albumen print.  
Photographer's inkstamp on verso.  
94 by 55mm (3¾ by 2¼ inches).

[ref: 1261]

**£350**

67. **DUFTY, FRANCIS HERBERT.**

Fiji Islanders. c.1875.  
Carte-de-Visite. Albumen print,  
photographer's studio stamp on verso.

*"Big head" mountain men (kai colo), probably from Namosi, wearing the huge wigs of human hair (ulumate) for which they were famous. These warriors were justifiably feared by their coastal neighbours, who retaliated by stigmatising their name to mean "bushwhackers". The men pictured here wear only malo loincloths. The seated men wear pigs' tusks (bati ni vuaka). The standing man wears a civa pearl-shell and holds a rootstock club with a fibre-bound handle (waka vividrasa).*

[ref: 1013]

**£750**

68. **PHOTOGRAPHER UNIDENTIFIED.**

Philippine portraits. c.1910.  
Nine silver gelatin prints, photographer's title, number and monogram in the negative.  
180 by 123mm (7 by 4¾ inches).

[ref: 1340]

**£1250**

ROLAND BELGRAVE



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